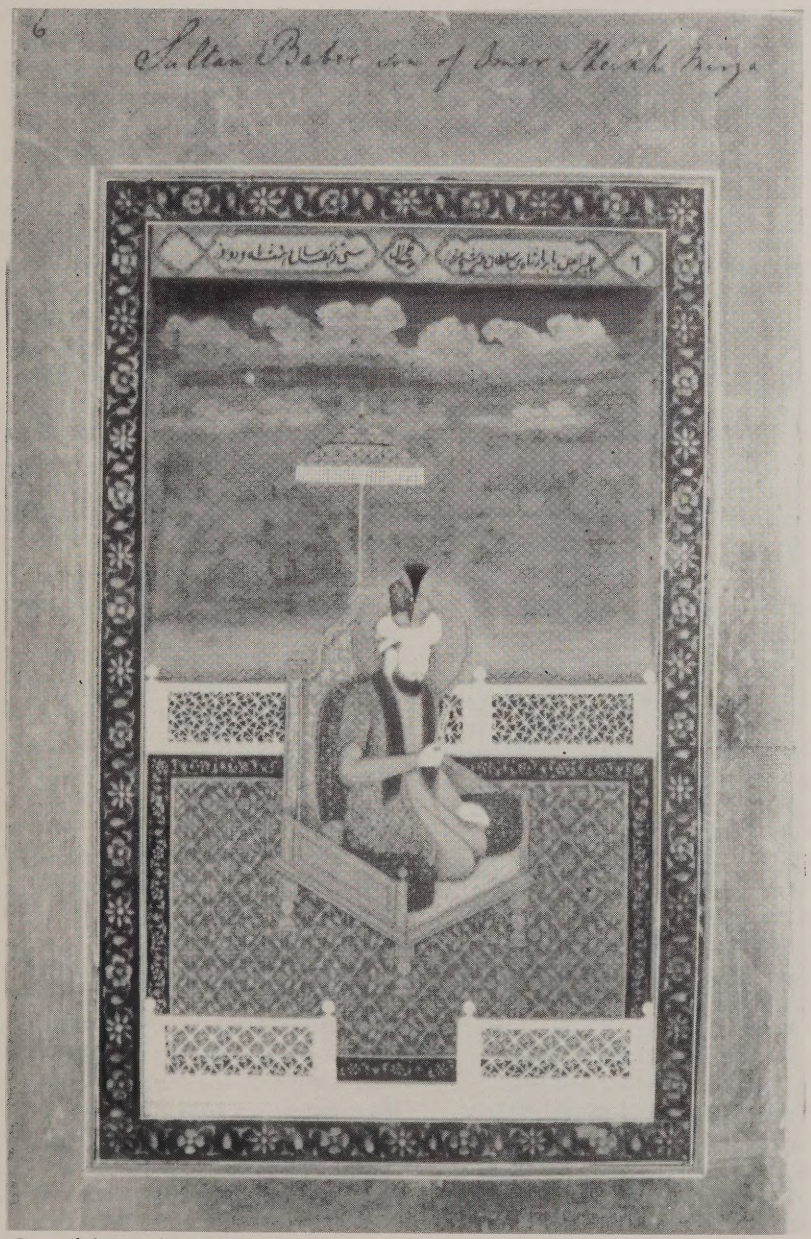
IFAR reports

Volume 14, Number 4
April 1993

and The Art Loss Register



One of the twelve Moghul miniatures stolen from the Alex Gallery in New York City

Stolen Masters Recovered and Discovered in England

Focus: U.S. Fine Arts Policy

New Director for Authentication Service

Towards a National Fine Arts Policy

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Number 4
April 1993

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The New-York Historical Society was founded in 1804 as a repository for books and documents relating to the founding of the United States. It has since become "New York's attic," collecting paintings such as Thomas Cole's *Course of Empire* series and John James Audubon's original *Birds of America* watercolors, as well as several dozen Civil War cannonballs and the stone mileposts which originally marked Broadway. Until fairly recently, the Society itself wasn't even sure what it had.

When news broke that the trustees of the financially- troubled institution had secured a $1.5 million loan from Sotheby's, using part of the collection as collateral, the spectre of "market-driven deaccessioning"—dumping art for dollars—became all too real.

Peter H. Davidson, a longtime New York art dealer, states: "Disclaimers by all concerned hardly mask the fact that these treasures are now destined to be sold by Sotheby's to pay for the museum's day-to-day operating expenses, in absolute defiance of the American Association of Museums' longstanding and highly touted ethical policy banning institutions from using such funds for this purpose rather than for future acquisition." (Note: The American Association of Museums reports that the New-York Historical Society's membership expired in November 1992 and has not been renewed.)

Unfortunately, the financial pressure faced by the Historical Society is not unique. Only recently, the trustees of the Barnes Foundation considered selling works from its collection of late 19th/early 20th century art to cover renovation costs, in obvious violation of the donor's trust, before finding another solution. Davidson can list numerous examples of institutions "brutalized by trustees," and also complains of how museums have become targeted by the "auction cartel."

Fearing for the future of such great collections, both public and private, in the United States, Davidson has founded the National Fine Arts Heritage Fund, a non-profit corporation to help develop a national policy for the fine arts. Its goal is to identify and protect for future generations our "moveable" art treasures, much as the 1966 National Historic Preservation Act has served to protect our architectural heritage.

Davidson observes that the United States is one of only three countries in the world (the others being Belgium and Switzerland) that does not have a national policy regarding works of art deemed to be culturally indispensable. Also, with the additional restrictions on the movement of art presented by a united European trading community, Davidson feels that art market forces will converge on the United States, and that the flow of art will be oneway: out.

The National Fine Arts Heritage Fund believes a national fine arts policy must include at least three elements: a national registry of fine arts treasures, a national policy for museum deaccessioning, and tax reform that encourages private collectors to donate national treasures to public institutions, to be held in the public trust.

Developing such a policy will raise many questions: How do we define what is part of our "national patrimony"? Can we claim for our own heritage works created by artists of other countries? Can we impose "protectionist" measures on collections held in private hands? Is deaccessioning as a method of raising revenues justified when the survival of the institution is at stake?

Davidson hopes to explore these and related issues in a symposium he is organizing for July. In addition to scholars, legislators, and "elder-statesmen" of the museum world, he would like to include a worldview with someone such as Lyndel Prott, UNESCO's chief legal expert on the protection of patrimonies.

"The museums of America have failed to reach out to the public and Congress that this country is seriously behind in identifying and protecting its national patrimony," Davidson says, "We need to build a national consciousness, to involve the public. It's their patrimony, what we own in common to celebrate our heritage."

For a copy of the National Fine Arts Heritage Fund mission statement or further information, please contact Peter H. Davidson, National Fine Arts Heritage Fund, 180 Central Park South, New York, N.Y. 10019. Tel: (212) 247-5100, x 7392.

Florence Squassi Swanstrom

New Director for Authentication Service

Nancy J. Little, the new director of the Authentication Service, joined the IFAR staff in mid-February. Ms. Little, a native of Cleveland, Ohio is a graduate of Case Western Reserve University and earned her master's in 1978 from Queens College, where she wrote a thesis in Italian Renaissance art under the direction of Creighton E. Gilbert. She subsequently published an article on perspective in an Antonello da Messina painting in *Arte Veneta.*

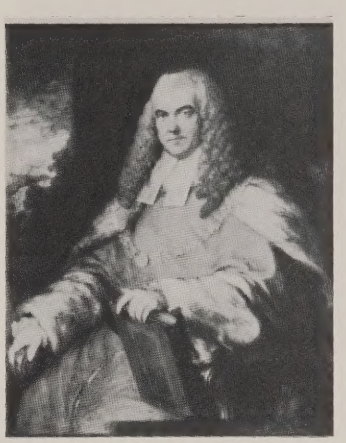
For thirteen years, Ms. Little was the librarian at Knoedler & Company, art dealers whose business began in Paris in the 1840s. There she researched inventory, helped scholars and collectors researching European and American paintings that had passed through Knoedler's hands, and supervised the rebuilding and reinstallation of the library and archives. The Knoedler archives were united by Ms. Little who began to compile a history of the firm. At Knoedler, she helped organize an exhibition of Mark Tobey's works in 1976 and contributed to the catalogues of exhibitions of Whistler and Homer during the 1980s.

Ms. Little has also worked for the late Germain Seligman and, for the last four years, as an assistant to John Rewald for his planned Paul Cézanne catalogue raisonné.

Since 1991, Ms. Little has served as a member of the Board of Trustees of the Hudson River Museum in Yonkers, New York.

Constance Lowenthal

Gainsborough and Reynolds Discovered in London

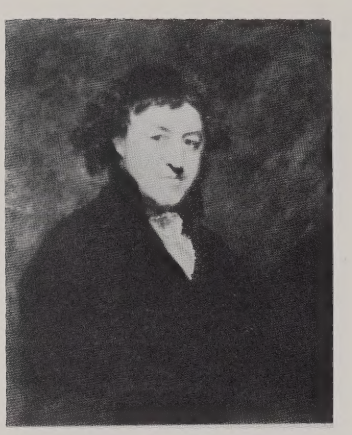


Reynolds' *Francis Hargrave*

On March 2, a man walked into Sotheby's London with two paintings wrapped in a black plastic garbage bag. To the astonishment of Lucy Hodson, a Sotheby's specialist in British painting, the man unrolled a large canvas by Sir Thomas Gainsborough and another by Sir Joshua Reynolds. Both were portraits, the Gainsborough depicting Sir John Skynner and the Reynolds, Francis Hargrave.

"I couldn't believe my eyes when this man pulled these two paintings from the bin bag," Ms. Hodson told the press. "I recognized them straight away," she continued. Telling the man she needed to take them into her office for additional research, she confirmed the identity of the sitter in the Gainsborough portrait and then called Sotheby's security, suspecting they might be stolen.

To check whether they were stolen, she called the Art Loss Register, where they were indeed listed as stolen. These two portraits, along with a third by Gainsborough of *William Pitt the Younger*, were stolen from Lincoln's Inn in September 1990. It was a violent robbery in which a guard was beaten and left unconscious (see *IFARreports*, Dec. 1990). Police were called and after questioning, the man now identi-



Gainsborough surfaces: Sir John Skynner

fied as Jim Groves, 44, was released when it was determined he was an innocent buyer.

According to the account given by Mr. Groves, he bought the two portraits at Bermondsey market for £145 (approximately $210) and had no idea of what he had. He brought them to Sotheby's on the advice of a friend and according to press reports was seeking an estimate of less than £1,000.

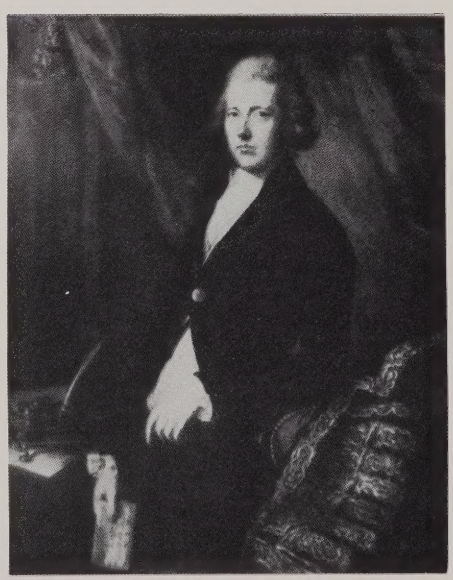
Though the works have now been identified and are in police custody., their ownership remains in question. Bermondsey is one of 20 locations—survivors of a medieval law called "market overt"—where buyers acquire good title, even if the property is stolen, if the transaction occurs between sunrise and sunset. If bought at a normal market, there would be no question and the works would be considered the property of the insurance company which reportedly settled the claims for £100,000 in 1990.

Mr. Groves, a collector of cake stands, was quoted in the press as saying, "...but when I bought them I did not know they were stolen, I think Lincoln's Inn should have looked after them a bit better." However, a buyer's knowledge of property's stolen status is not material, nor is the buyer's opinion of the theft victim's security system.

Mark Stephens, an attorney specializing in art law, is representing Mr. Groves and believes that Mr. Groves may be able to keep the works. He sees the situation as a test case and anticipates a public outcry if Mr. Groves does win his claim. Others, including the police and dealers, have characterized the law, incorporated into the 1979 Sale of Goods Act, as a "thieves' charter."

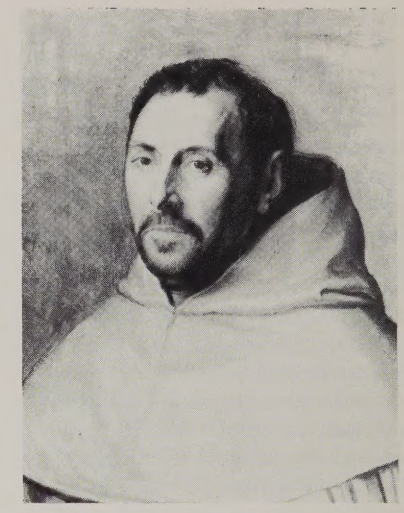
At the time of the theft in 1990, reports valued the three works at $8.7 million but the "discovered" portraits are now valued at approximately $109,000. The still missing portrait of William Pitt, however, is valued at approximately $2.9 million. Announcement of the "discovery" was withheld for several days since police hoped the stallholder who sold the works would return and perhaps lead to the third painting. Officials believe that the painting of Pitt may have been sold to someone on the same day that Mr. Groves bought the other two paintings.

Anna J. Kisluk



Still missing: William Pitt the Younger

Rubens Recovered



The Beit's recovered Rubens

Police in London have recovered two paintings stolen in 1986 in Ireland's largest art theft. One of the recovered works is Rubens' *The Dominican Monk* worth, according to press reports, $4 million, found hidden behind some furniture in a house in Borehamwood, Hertfordshire, during a raid by a British regional detective squad. Denis Peter Prior, 53, and his wife , Joan, 54, have been charged with "dishonestly handling" the painting.

Police have also recovered *The Music Party* by Anthonie Palamades stolen in the same theft from Sir Alfred Beit's mansion, Russborough, in Blessington, Ireland. According to reports, the work was found in a luggage locker at Euston Station in London after an attendant became suspicious.

The two recoveries were not linked to each other but press reports indicate the police are now hopeful that more of the works from the May 1986 theft may be recovered. In 1989, Gabriel Metsu's *The Letter Writer* turned up in Turkey and has since been returned to Ireland. Last year, Gainsborough's *Madame Bacelli Dancing* was seized from the back of a van in London by police acting on a tip.

A.J.K.

An Alleged Tort of Paschen

In March 1992, Paschen Contractors sued its former Chairman, CEO, and Treasurer who controlled its business affairs for over ten years, Henry D. Paschen, in United States District Court in Chicago. Claiming that Mr. Paschen systematically used company funds for his personal benefit and for the benefit of his wife, Maria Tallchief Paschen, to the tune of over $6 million, the company is suing under RICO statutes for treble damages. The company is also seeking possession of art and antiques it paid for which are presently in the Paschens' residences at North Lake Shore Drive, Chicago and Highland Park, Illinois, Martha's Vineyard, and in a duplex apartment in a townhouse near Lincoln Center in Manhattan.

The suit charges that company funds were used to pay for interior decoration of private residences, personal travel, and the purchase of works of art. The company also alleges that the then comptroller and Mr. Paschen instituted a bookkeeping system in which they concealed the improper expenditures from other owners of the company.

The list of art sought by the company and partially published in this issue includes modernist paintings and drawings as well as decorative arts, tapestries, and other antiques. The ownership of these items was contested by Mr. Paschen, but recently a company spokesman told IFAR, he has produced records that confirm the company's ownership of the art. In light of these documents, the spokesman added, the court ordered the defendant to file an amended answer in the lawsuit. The company maintains that the Paschens have already attempted to wrongfully sell some items. Over the years, Paschen Contractors paid several hundred thousand dollars to acquire works of art now in the possession of Henry D. and Maria Tallchief Paschen. Attempts to settle the case have been unsuccessful to date.

C.L.

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

5 HOFMANN, Hans (1880-1966). *Untitled*, 1962. Oil on panel. 81.3 x 61.0 cm. Signed and dated l/r. Abstract composition of numerous colors. *N93.119.1. New York, NY. Jan. 6, '93. *Reward.*

5

6 KLEITSCH, Joseph (b. 1885). *Sunday Morning, Laguna Beach*, 1929. Oil on canvas. 86.4 x 106.7 cm. Signed and dated l/r. *N93.124.1. Montclair, NJ. Jan. 1, '91.

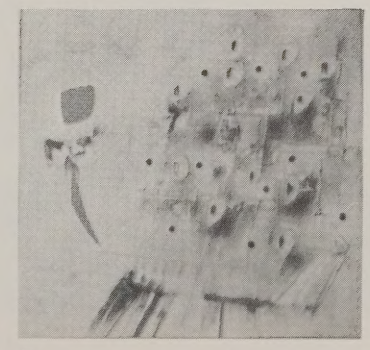
6

7 RESNICK, Milton. *Untitled*, 1960. Oil on paper on masonite. 36.8 x 22.9 cm. *N93.113.18. Chicago, IL. Mar. 1, '91.

7

Chilean, 20th Century

8 MATTA ECHAUREN, Roberto Antonio Sebas (b. 1911). *Cleartivity*, 1950. Oil on canvas. 142.2 x 149.2 cm. Signed and dated on verso. Abstract in red, yellow, black and grey with distorted rectangular shapes in yellow centering red or black rectangles, a red form on the left with an elongated red and yellow strip below, all against a greyish beige ground. *N93.113.4. Chicago, IL. Mar. 1, '91.



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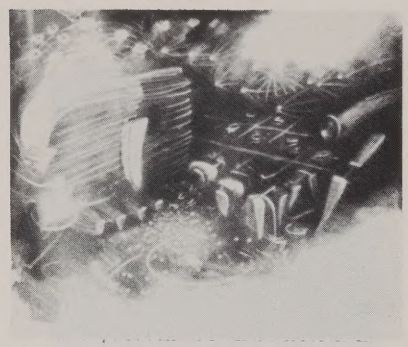


9

9 MATTA ECHAUREN, Roberto Antonio Sebas (b. 1911). *Les Magies d'une Flute*, 1977. Oil on canvas. 142.2 x 193.0 cm. Signed. Dated: 1977 Londra. Inscribed on verso with title and archive no. 77/72. N93.113.23. Chicago, IL. Mar. 1, '91.

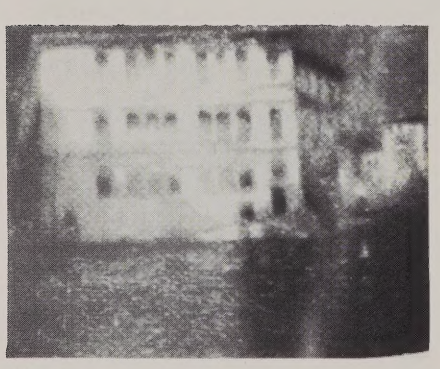
10 MATTA ECHAUREN, Roberto Antonio Sebas (b. 1911). *Promenade de Venus* or *Trittico Lato Sinistro*, 1966. 203.2 x 203.2 cm. N93.113.9. Chicago, IL. Mar. 1, '91.

Dutch, 20th Century

11

11 LATASTER, Ger (b. 1920). *Depart du Vert*, 1965. Oil on canvas. 95.3 x 119.4 cm. Signed and dated l/l: G. Lataster 65. Abstract with dominant green circular form in center, dark shape at center left with other colors including yellow, gold, blue, and red on a white ground. *N93.113.22. Chicago, IL. Mar. 1, '91.

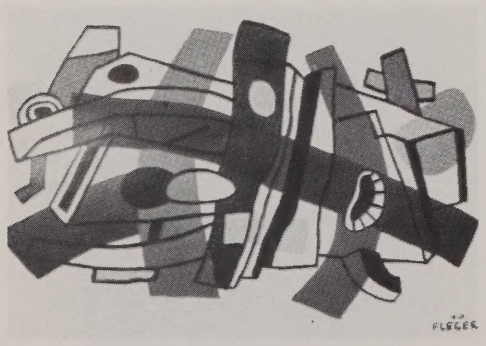
French, 19th Century



12

12 SIDANER, Henri Le (1862-1939). *Palace on the Grand Canal/Full Moonlight*, 1892. Oil on canvas. 121.9 x 152.4 cm. Illustrated in Camille Mauclair, *Le Sidaner*, Galerie Georges Petit, Paris, pl. 7, p. 49, 1928. *N93.113.8. Chicago, IL. Mar. 1, '91.

French, 20th Century



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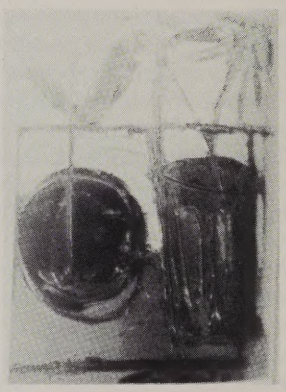
13 LEGER, Fernand (1881-1955). *Composition Murale*, 1946. Oil on canvas. 49.8 x 73.0 cm. Signed and dated l/r: 46/F. Leger. Bears gallery label on verso with name of artist, title, medium, size and date. In primary colors, including red, blue, green, yellow, orange, and black on a white ground. *N93.113.12. Chicago, IL. Mar. 1, '91.

14 VENARD, Claude (b. 1913). *La Coupe Noire: Fruit et Verre*. Oil on canvas. 27.3 x 21.9 cm. Signed l/l: C. Venard. Abstract of a piece of fruit next to a glass on a surface with a window (?) behind. *N93.113.20. Chicago, IL. Mar. 1, '91.

15 VENARD, Claude (b. 1913). *Landscape*, 1963. Oil on canvas. 30.5 x 59.7 cm. Signed and dated l/r: C. Venard 63. Abstract landscape with shapes resembling hills or mountains, a cactus-like form in upper left, a building in the center. *N93.113.19. Chicago, IL. Mar. 1, '91.



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15

16 VENARD, Claude (b. 1913). *Still Life*. Oil on canvas. 27.3 x 21.9 cm. Signed. Abstract in yellow and brown with star-like forms and a grid in center middleground. *N93.113.21. Chicago, IL. Mar. 1, '91.

German, 20th Century

17 ERNST, Max (1891-1976). *Microbe*, 1952. Oil? 12.0 x 7.6 cm. *N93.113.24. Chicago, IL. Mar. 1, '91.

18 ERNST, Max (1891-1976). *Nulle Fleur ne meurt sans faire follies*, 1969. Collage. 26.0 x 17.8 cm. Signed l/r. Title inscribed across bottom. An antique print or watercolor of a light peach colored lily with several blossoms and dark green leaves on a stem above a rectangle in stippled blue and gold. *N93.113.11. Chicago, IL. Mar. 1, '91.

19 ERNST, Max (1891-1976). *Study for a Tissue of Lies*, 1958. Oil on panel. 27.3 x 22.2 cm. Signed l/r. Bears Alexander Iolas Gallery, N.Y.C., label on verso inscribed with title and date. *N93.113.13. Chicago, IL. Mar. 1, '91.

Rumanian, 20th Century

20 BRAUNER, Victor (1903-66). *Portrait du Cote Espace*, 1959. Mixed media: oil and plaster on canvas mounted on board. 65.1 x 80.9 cm. Signed l/r: Victor Brauner VII 1959. Verso inscribed in black with initials "RD" and "Portrait du Cote Espace;" a tag on verso inscribed "Galerie Rive Droite 82 Faub. St.-Honor-Anjou 0228" and "Nom: Victor Brauner, Titre: Portrait du Cote Espace, Number 8 (Huile relief 1959 (dimensions 81 x 65) and "25F", and another tag inscribed "Iolas Gallery/Brooks Jackson, Inc, 52 E. 57th New York, New York 10022 artist Victor Brauner title 'portrait du Cote Espace' size 31 7/8 by 25 5/8 date 1959, medium oil plaster on board. " *N93.113.5. Chicago, IL. Mar. 1, '91.

21 BRAUNER, Victor (1903-66). *Portrait du Cote Miroir*, 1959. Mixed media: oil and plaster on. 73.0 x 92.1 cm. Signed and dated in green l/r: Victor Brauner XI 1959. and plaster on board. Bears label on verso inscribed: "The Contemporary Art Center, Cincinnati 6, Ohio. Exhibition tenth recent Acquisition: Victor Brauner, title Oblique Mirror Portrait 1959"; also bears on reverse a label inscribed: "A fragmentary Galerie Rive Droit 82 Faub. St. Honore Anjou 0228" and "Nom: Victor Brauner, Portrait du Cote Miroir 1959" and "30F". Also a gallery label inscribed: "Iolas Gallery Brooks Jackson, Inc., 52 East 57th New York, New York 10022 artist Victor Brauner title "Portrait du Cote Miroir" size 36 1/4 " by 23 3/4 ", date 1959, medium oil." *N93.113.6. Chicago, Il. Mar. 1, '91.

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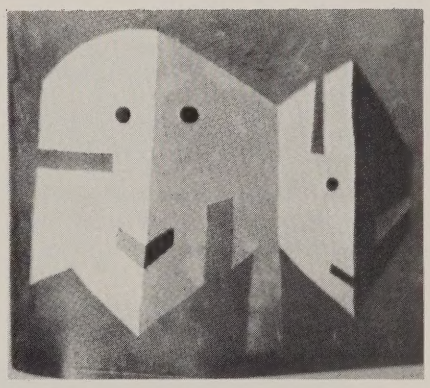

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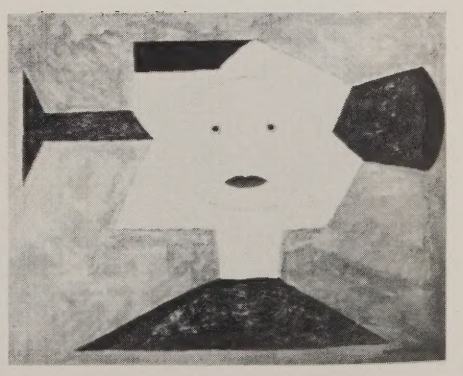


21

22 BRAUNER, Victor (1903-66). *Symboles Endospagerique*, 1961. Oil on canvas. N93.113.14. Chicago, IL. Mar. 1, '91.

Spanish, 20th Century

23 FRANCES, Esteban. *Painting of the Fans*, 1946. Oil on canvas. 91.4 x 132.1 cm. Signed l/r. *N93.113.2. Chicago, IL. Mar. 1, '91.

24 FRANCES, Esteban. *Untitled*, 1943. Oil on canvas. 81.3 x 104.1 cm. Signed l/r. *N93.113.3. Chicago, IL. Mar. 1, '91.

25 FRANCES, Esteban. *Untitled*. Collage with crayon and gouache. N93.113.16. Chicago, IL. Mar. 1, '91.

Prints, Drawings

American, 20th Century

26 MCKNIGHT, Thomas F. *Sandy Point/Tropic Parrot*. Casein on paper. 45.6 x 50.6 cm. Edition no.: F25. *N93.115.1. New York, NY. May. 18, '90.

French, 19th Century

27 RENOIR, Pierre-Auguste (1841-1919). *After the Bath*. Ink. 22.8 x 17.7 cm. Signed l/l: Renoir. A seated nude female figure with her hair pulled into a top knot, drying her right foot with a towel, seen in profile. *N93.123.1. Laguna Beach, CA. Jan. 1, '87.

French, 20th Century

28 LEGER, Fernand (1881-1955). *Tête de Comète et Troncs d'Ambres*, 1931. Pencil on paper. 41.9 x 29.2 cm. Signed and dated. Two sided drawing, the verso with three rectangular panels arranged horizontally, each with sketches of geometric shapes including circles, lines, rectangles, and squares. May bear label from the Iolas Jackson Gallery inscribed with artist, title, size, medium, and date. *N93.113.15. Chicago, IL. Mar. 1, '91.

23

24

26

27

Decorative Arts

Furniture, Accessories

English, 18th Century

29 George III Mantel, 1750. Wood (pine?). 149.9 x 168.2 cm. The molded cornice with dentil carving, above a frieze centering a rectangular panel carved with a flower filled vase and foliage, flanked by carved panels with masks and foliage. *N93.113.1. Chicago, IL. Mar. 1, '91.

30 Pair of George III Knifeboxes, 1760. Mahogany and satinwood. Ht. 39.4 cm. *N93.113.17. Chicago, IL. Mar. 1, '91.

Glass

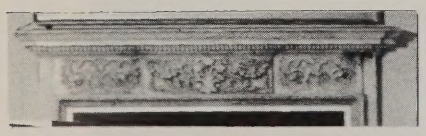
French, 19th Century

31 LALIQUE, René (1860-1945). Fourteen Panels. Glass. Frosted glass panels decorated with various flower designs, including roses, lilies, poppies, and anemones with stems. Possibly originally part of a larger unit or replacement panels for an original unit. Similar to one in Sotheby's, New York sale, March 1993. *N93.114.1. Los Angeles, CA. Jan. 19, '93.

Tapestries, Textiles

French, 18th Century

32 LE PRINCE, J.B., After (1734-81). *The Fortune Teller*, 1770. Wool and silk. 213.4 x 195.6 cm. From the series "Les Jeux Russiens" designed by Jean le Prince. Made in Beauvais. *N93.113.7. Chicago, IL. Mar. 1, '91.



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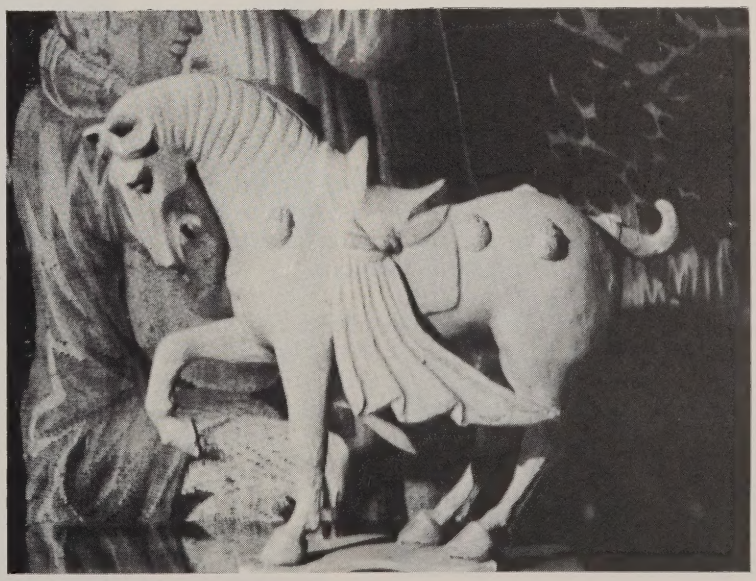
Asian Art

Ceramics

Chinese, 7th -10th Century

33 T'ang Horse, circa 618-906. Earthenware. 38.1 x 47.0 x 17.0 cm. Figure of a prancing horse with lemon yellow glaze, right front leg raised. One ear restored, left front corner of base missing and some discoloration at base of the rump. *N93.113.10. Chicago, IL. Mar. 1, '91.



33

Thieves Break Into NY Gallery

Early on March 2, 1993, very determined thieves broke into the Alex Gallery on East 57th Street. They made off with several valuable works, including an Achaemenid gold rhyton dating from the 5th century B.C. Other items stolen were twelve Moghul miniatures from the the late 18th century depicting rulers of India from the 14th to 18th century and several Persian carpets. The stolen works are published in this issue.

According to press reports, the thieves forced their way through a reinforced door which seems to indicate some measure of professionalism. All told, the items taken have been valued in excess of $1 million. Detectives from the NYPD Major Cases Squad are investigating the theft.

A.J.K.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

PALAMEDES, Anthonie (Dutch,1601-1673). *A Music Party*. Oil on canvas. 40.6 x 50.8 cm. *N86.200.11. Blessington, Ireland. May 21, '86. (*IFARreports*, July/August '86, no. 600).

RUBENS, Peter Paul (Flemish, 1577-1640). *Portrait of a Dominican Monk*, c. 1610. Oil on canvas. 58.1 x 45.7 cm. *N86.200.9. Blessington, Ireland. May 21, '86. (*IFARreports*, July/August '86, no. 633).

Unknown. (Italian, 17th century). *Mary Magdalene*. Oil on canvas, 70.0 x 50.0 cm. *N92.385.1. Milan, Italy. Date of theft unknown. (*IFARreports*, Nov. '92, no. 811).

Discoveries

(see story in this issue p. 3)

GAINSBOROUGH, Thomas (English, 1727-1788). *Portrait of Sir John Skynner*. Oil on canvas. 127.0 x 101.6 cm. *N90.630.2. London, England. Sept. 16, '90. (*IFARreports*, Dec. '90, no. 1616).

REYNOLDS, Sir Joshua (English, 1723-1792). *Portrait of Francis Hargrave*. Oil on canvas. 726.2 x 63.5 cm. *N90.630.3. London, England. Sept. 16, '90. (*IFARreports*, Dec. '90, no. 1618).

-Corrections-

Please note that the edition number was inadvertently omitted from No. 136 in the last issue (*IFARreports*, Feb./Mar. '93). The edition number of the Keith Haring is: AP/25/25.

Also, please note that the dimensions of the Diego Rivera (*IFARreports*, Feb./Mar. '93, no. 4, Missing) are approximate.

-Missing Art Alert -
Information Sought

Reward $10,000

Untitled, 1962, by Hans Hofmann
oil on panel, 81.3 x 61.0 cm.

This work was discovered missing on January 6, 1993 in New York City. A reward of $10,000 is being offered by the insurers for information leading to its recovery, subject to the usual conditions.

If you have information about this work, please contact the Art Loss Register at IFAR, 46 East 70th Street, New York, NY 10021. Tel. (212) 879-1780. Fax (212) 734-4174 or William F. Smith of William F. Smith/Graham Miller International, 61 Broadway, New York, NY 10006 Tel. (212) 635-9170 Fax (212) 363-1455.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

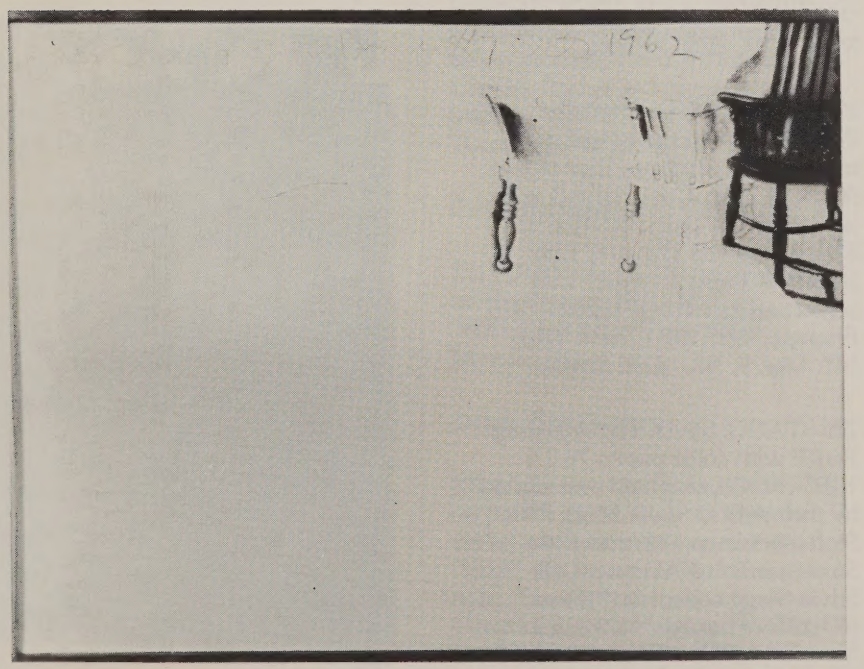
Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

218 PAGE, William (1811-85). *Landscape*, 1850. Oil on canvas. 29.2 x 24.1 cm. With a stone bridge in the center. *N93.97.1. West Columbia, SC. Nov. 1, '92.

218

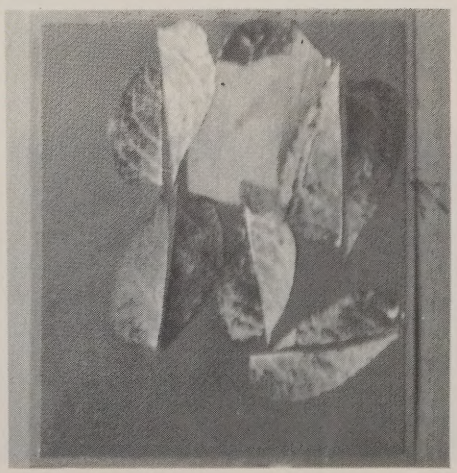


219

American, 20th Century

219 DINE, Jim (b. 1935). *Four Chairs, #7*, 1962. Collage and drawing. 45.7 x 59.7 cm. Signed and dated u/c: Jim Dine #7 Oct. 1962. Inscribed u/c: Four chairs. Parts of four Windsor chairs in upper right hand corner of which three appear to be drawn and one is a cutout of an English Windsor. *N93.122.1. New York, NY. Nov. 18, '92.

220 HESSE, Eva (1936-70). *Collage*, 1958. Dried leaves and coloraid paper. 15.2 x 13.3 cm. Inscribed on verso in red: For Mr Albers, Eva Hesse. Mounted on gray board. Label (F.A.C.S.) on the frame. Collage of brown leaves mounted on blue paper. *N93.86.1. New York, NY. Jan. 29, '93. *Reward.*



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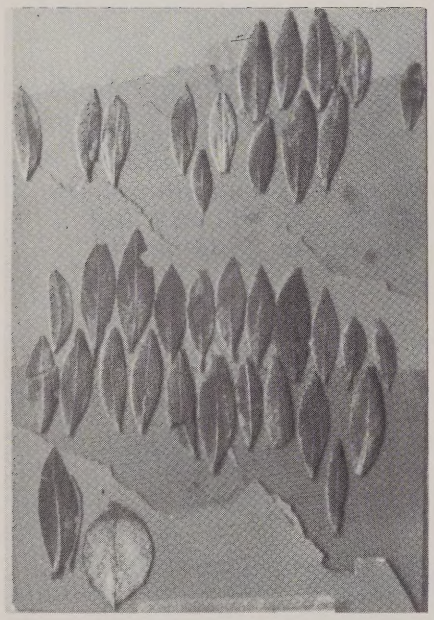
221

221 MAX, Peter (b. 1937). *I Love the World.* Acrylic on canvas. 762.0 x 101.6 cm. *N93.126.1. New York, NY. Jan. 26, '93. *Reward.*

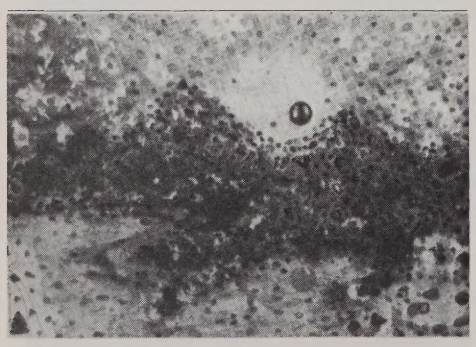
222 SCURIS, Stephanie. *Collage,* 1958. Dried leaves and paper on board. 32.4 x 21.6 cm. Signed l/r: S.R.Scuris. Label (F.A.C.S.) on the frame. Elliptical brown leaves mounted in several groups on ripped green, blue and ochre paper arranged in tiers. *N93.86.2. New York, NY. Jan. 29, '93. *Reward.*



222

223 STAGG, Silvia. *Eden.* Gold and silver leaf, crystals, semi-precious stones and pastel. 50.8 x 76.2 cm. Copyrighted by the artist and signed: © Silvia '92. Stolen between 11th and 12th Streets at Third Avenue. Call Silvia Stagg collect at (713) 623-2316. Framed. *N93.125.3. New York, NY. Mar. 9, '93. *$250 Reward.*

224 STAGG, Silvia. *Emergence.* Pencil, colored paper and semi-precious stones. 50.8 x 76.2 cm. Signed and copyrighted by the artist: © Silvia Stagg 92. Stolen between 11th and 12th Streets at Third Ave. Call Silvia Stagg collect (713) 623-2316. Framed. *N93.125.4. New York, NY. Mar. 9, '93. *$250 Reward.*

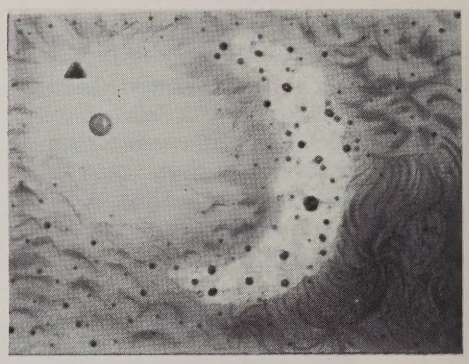


223

225 STAGG, Silvia. *Triplicity.* Pastel, silver and gold leaf, crystals and semi-precious stones. 50.8 x 76.2 cm. Copyrighted and signed by the artist: © Silvia 92. Stolen between 11th and 12th Streets at Third Avenue. Call Silvia Stagg collect (713) 623-2316. Framed. *N93.125.1. New York, NY. Mar. 9, '93. *$250 Reward.*

226 STAGG, Silvia. *The Unfolding.* Pencil with color paper. 76.2 x 101.6 cm. Copyrighted and signed by the artist: © Silvia Stagg 89. Stolen between 11th and 12th Streets at Third Avenue. Call Silvia Stagg collect at (713) 623-2316. Framed. *N93.125.2. New York, NY. Mar. 9, '93. *$250 Reward*

224



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227 UTTERBACK, Robin. *Untitled (#485)*, 1991. Acrylic on canvas. 150.5 x 125.1 cm. Signed on verso. Inscribed in pencil: #485. The right side almost solid reddish orange with a vaguely human figure visible. *N93.98.1. New York, NY. Jan. 25, '93.

Belgian, 17th Century

228 Unknown. *Still Life*. Oil on canvas. 87.0 x 101.5 cm. Recorded under No. M276945 by the Institut Royal du Patrimoine Artistique. *N93.95.3. Termonde, Belgium. Jul. 15, '92.

Belgian, 18th Century

229 Unknown. *St. Francis*. Oil on canvas. 66.5 x 56.0 cm. Recorded under No. M276950 by the Institut Royal du Patrimoine Artistique. *N93.95.2. Termonde, Belgium. Jul. 15, '92.

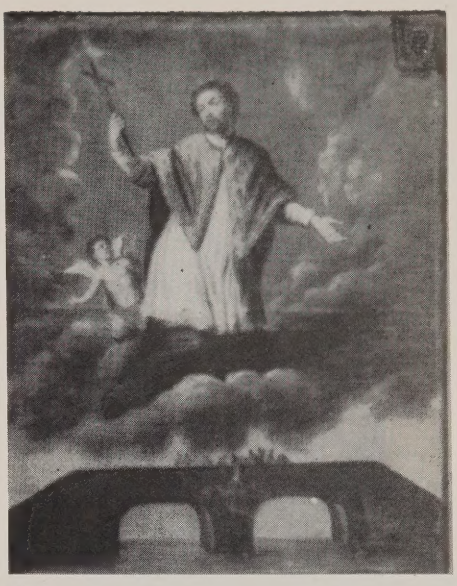
230 Unknown. *St. John Nepomuk*. Oil on canvas. 66.5 x 54.0 cm. Inventoried by the Institut Royal du Patrimoine Artistique under No. M276-949. Kneeling figure on a cloud, holding a cross in right hand, an angel holding a branch of boxwood at left, and a miniature scene of the saint's martyrdom below (the saint being thrown off Charles Bridge in Prague in 1393 into the Vltava River). *N93.95.1. Termonde, Belgium. Jul. 15, '92.

Czechoslovakian, 20th Century

231 HRUSKA. *Le Village*, 1969. Oil on chipboard. 25.0 x 30.0 cm. *N93.106.4. Nice, France. May. 25, '92.

Dutch, 17th Century

232 Unknown. *Landscape*, 1610. Oil on panel. 22.0 x 44.0 cm. One the verso: a museum stamp, the date "1878", the figure "I1844" and a note: "Staatliche Museen Berlin - Gemaldegalerie Katalog No. 759, Hollandisch um 1610. Ort an einem Kanal." *N93.111.1. Berlin, Germany. Mar. 1, '92.



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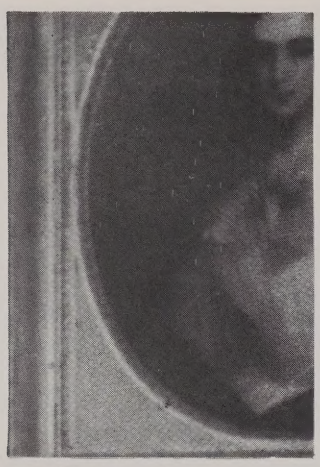
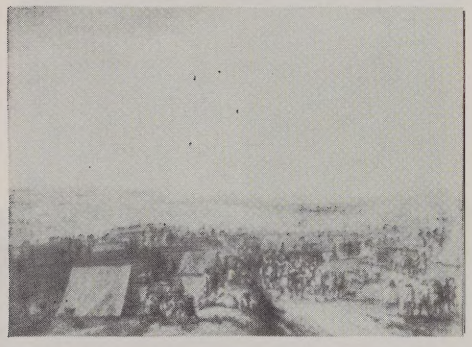
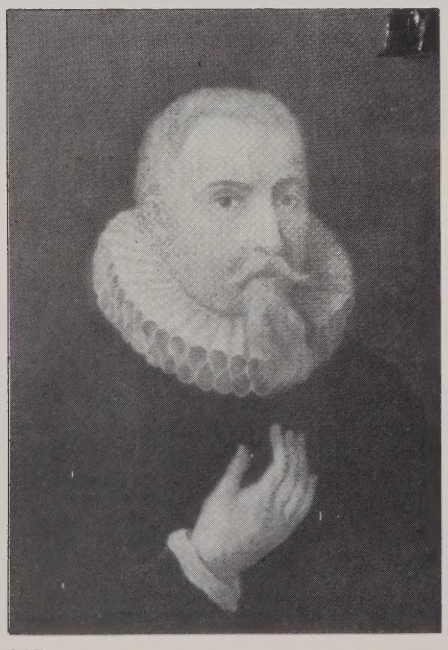


233 *(detail)*



234



235

English, 19th Century

233 Unknown. *Portrait of Olympia Cazalet*, circa 1825. Oil on canvas. 111.8 x 83.8 cm. *L93.93.1, Newbawn, Ireland. Jun. 3, '90.

Flemish, 17th Century

234 HOECKE, Robert van den (1622-68). *Field Camp*. Oil on panel. 19.5 x 25.0 cm. On verso: The museum's stamp and the date "1878" with an inventory sticker. *N93.111.2. Berlin, Germany. Mar. 1, '92.

235 Unknown. *Portrait of Frans Van der Nimmen*, 1629. Oil on canvas. Recorded under No. M276952 by the Institut Royal du Patrimoine Artistique. Founder of the Convent of the "VII Blijdschappen" in 1616. *N93.95.4. Termonde, Belgium. Jul. 15, '92.

French, 19th Century

236 DAUBIGNY, Charles-François (1817-78). *Twilight*. Oil on canvas. 18.4 x 31.1 cm. *N93.97.2. West Columbia, SC. Nov. 1, '92.

237 Unknown. *L'Officier*, 1811. Oil on wood. 33.0 x 37.0 cm. Inscribed l/l: "CONTE 2ème corps 3ème bataillon - Souvenir d'estime Conte 2 Xe 1811." *N93.106.2. Nice, France. May 25, '92.

238 Unknown. *La Forge*, 1880. Oil on canvas. 25.0 x 30.0 cm. *N93.106.3. Nice, France. May 25, '92.

239 Unknown. *La Tonnelle*. Oil. 38.5 x 27.0 cm. May have inventory number 209. *N93.106.1. Nice, France. May 25, '92.

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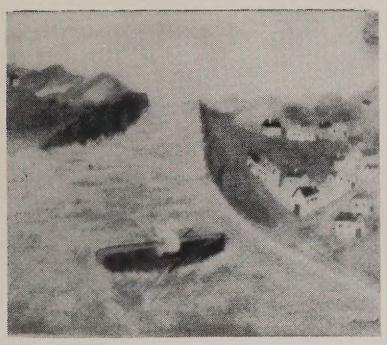

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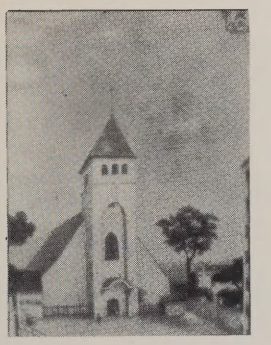

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French, 20th Century

240 LAURENT, Sabon. *L'Amour passé ne revient pas*. Oil on canvas. 38.0 x 46.0 cm. May have inventory number 218. *N93.106.7. Nice, France. May 25, '92.

241 RIMBERT, René (b. 1896). *La petite église au matin clair*, 1947. Oil on wood. 33.0 x 21.5 cm. Signed in l/r and dated '47. May have inventory number AM3031P. *N93.106.5. Nice, France. May 25, '92.

Hungarian, 20th Century

242 SZASZ, Andre (b. 1926). *Moses*. Oil on canvas. 30.5 x 17.8 cm. *N93.88.2. Los Angeles, CA. Dec. 18, '92.

Italian, 17th Century

243 Unknown. *Madonna of Loreto*. Oil on canvas. 150.0 x 100.0 cm. *N93.104.1. Cesio, Italy. Jan. 1, '91.

Italian, 20th Century

244 TRECCANI, Ernesto (b. 1920). *Portrait of a Young Woman*. Watercolor on board. 40.0 x 30.0 cm. *N93.105.1. Rome, Italy. Jan. 11, '92.

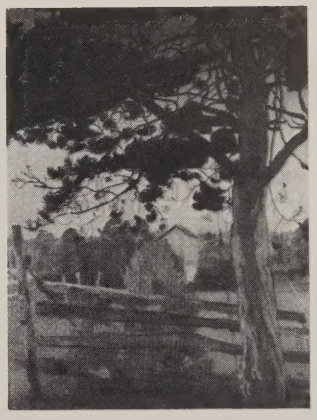
Norwegian, 19th Century

245 SOHLBERG, Harald Oscar (1869-1935). *Summer Evening in Aas*, 1915. Oil. 98.0 x 74.0 cm. *N93.128.1. Oslo, Norway. Feb. 19, '93.

Portuguese, 20th Century

246 MORAIS, Graca. *Set of Four Collages*, 1990. Oil on paper and collage. 29.5 x 21.0 cm. All in tones sepia and black. Each the same size. First signed in l/r, second signed in l/l, and third and fourth signed in l/r. *N93.110.1. Lisbon, Portugal. May 22, '92.

244



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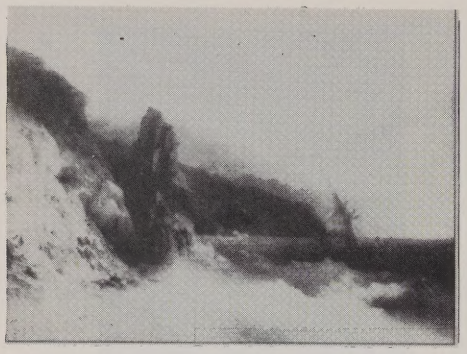
246 *(one of four)*

246 *(one of four)*



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Russian, 19th Century

247 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *Rocks Near St. George's Monastery, Crimea*, 1863. Oil on canvas. 44.5 x 56.0 cm. *N93.102.2. Moscow, Russia. Mar. 24, '92.

248 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *Storm at Sunset*, 1865. Oil on canvas. 72.0 x 91.0 cm. *N93.102.1. Moscow, Russia. Mar. 24, '92.

249 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *Sunrise*, 1849. Oil on canvas. 46.3 x 38.2 cm. May bear inventory No. KP/872 J-288. Signed in red in l/l. *N93.94.3. Sotchi, Russia. May 13, '92.

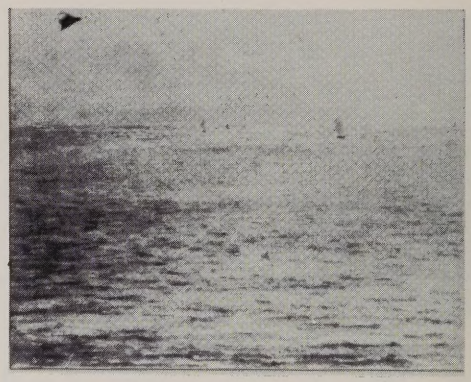
250 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *View of Constantinople*. Oil on canvas. 17.8 x 27.3 cm. Signed l/r. May bear inventory No. KP-893 J-291. *N93.94.13. Sotchi, Russia. May 13, '92.

251 DUBOVSKY, N.N. (1859-1918). *Seascape*, 1906. Oil on canvas. 34.0 x 44.5 cm. Signed l/l. May bear inventory No. M-280 838/KP. *N93.94.1. Sotchi, Russia. May 13, '92.

252 FESHIN, N.A. *Early Spring*, 1910. Oil on canvas. 25.5 x 28.5 cm. May bear inventory No. KP-1758 J-379. *N93.94.14. Sotchi, Russia. May 13, '92.

253 KAMENEV, V.K. *The Bathers*, 1854. Oil on canvas. Signed in l/l. Horizontal oval. May bear inventory No. KP-1147 IJ-338. *N93.94.7. Sotchi, Russia. May 13, '92.

254 KISELEV, Sergei. *Kazbec*, 1900. Oil on canvas. 40.0 x 50.0 cm. Landscape with a field covered in little flowers in the foreground; snow-covered mountain peaks in the background. N93.102.7. Moscow, Russia. Mar. 24, '92.



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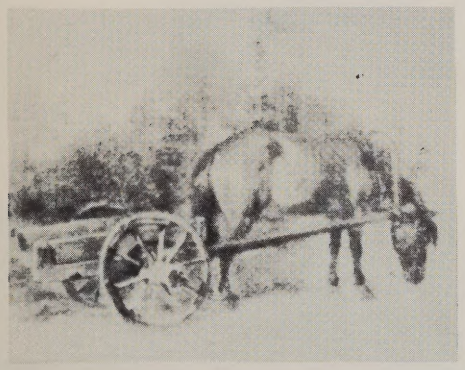

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255 ORLOVSKY, Vladimir Donatovich (1842-1914). *Sunset by the Sea*. Oil on canvas. 32.7 x 53.0 cm. Signed l/r. May bear inventory No. KP-1150 J-341. *N93.94.11. Sotchi, Russia. May 13, '92.

256 POLENOV, Vassili Dimitrivitch (1844-1927). *Horse and Cart*, 1872. Oil on canvas. 22.0 x 29.0 cm. Signed in l/r. May bear inventory No. KP1172 J-345. With the artist's stamp in the background. *N93.94.4. Sotchi, Russia. May 13, '92.

257 POLENOV, Vassili Dimitrivitch (1844-1927). *River Vorya at Abramtchevo*, 1882. Oil on canvas. 40.5 x 30.5 cm. *N93.102.3. Moscow, Russia. Mar. 24, '92.

258 SAVRASOV, Alexi Kondrativitch (1830-97). *Pechora Monastery Near Novgorod*, 1870. Oil on canvas. 22.9 x 33.5 cm. *N93.102.5. Moscow, Russia. Mar. 24, '92.

259 SVERTSCHKOFF, Nicholas G. (1817-98). *Man Driving a Carriage*, 1853. Oil on canvas. 51.0 x 81.0 cm. Signed in red in l/r. May bear inventory No. KP 494 J-219. *N93.94.5. Sotchi, Russia. May 13, '92.

260 SVETOSLAVSKY, S. J. (b. 1857). *Landscape*, 1900. Oil on canvas. 22.0 x 18.0 cm. Spring landscape with branches of shrubs in foreground; part of a building with a red roof and a little fence are visible; all under a leaden sky. N93.102.6. Moscow, Russia. Mar. 24, '92.

261 SVETOSLAVSKY, S. J. (b. 1857). *Near the Bazaar - Ukraine*, 1886. Oil on canvas. 21.0 x 34.5 cm. Signed in l/r. May bear inventory No. 142312 KJ-840. *N93.94.6. Sotchi, Russia. May 13, '92.

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262 VASNECHOV, Apolinarij Mikhailovitch (-1933). *Fields*, 1892. Oil on canvas. 56.0 x 87.0 cm. Signed l/l. May bear inventory No. KP-731 J-266. *N93.94.10. Sotchi, Russia. May 13, '92.

263 VOISILYEV, Feodor Alexandrovitch (1850-1973). *Landscape*, 1868. Oil on canvas. 40.0 x 50.0 cm. *N93.102.4. Moscow, Russia. Mar. 24, '92.

264 ZARUBIN, V.A. *Ukraine Landscape*. Oil on canvas. Signed l/l. May bear inventory No. KP-692 J-227. *N93.94.9. Sotchi, Russia. May 13, '92.

Russian, 20th Century

265 KONCHALOVSKI, Petr Petrovitch (1876-1956). *Floral Still Life*, 1935. Oil on canvas. 91.0 x 118.0 cm. Signed l/r: P. Konchalovski. Dated: 1935 May bear inventory No. KP-4 IJ-4. *N93.94.2. Sotchi, Russia. May 13, '92.

266 KUSTODIEV, Boris Mikhailovitch (1878-1927). *Roofs*. Oil on canvas. 23.0 x 29.8 cm. Signed l/r. May bear inventory No. KP-839 IJ-281. *N93.94.8. Sotchi, Russia. May 13, '92.

267 PETROFF-WODKIN, Kosima S. (1879-1939). *The Black Sea*, 1905. Oil on canvas. 25.0 x 36.0 cm. Signed l/r. May bear inventory No. KP840. *N93.94.12. Sotchi, Russia. May 13, '92.

Spanish, 20th Century

268 VIVANCOS, Miguel Garcia (1895-1972). *Les Quais de la Seine*, 1957. Oil on canvas. 46.0 x 61.0 cm. Signed "VIVANCOS PARIS" and dated 26.10.1957 in l/r. May have inventory number AM3603P. In the foreground, secondhand booksellers with Notre Dame Cathedral in the background. *N93.106.6. Nice, France. May 25, '92.

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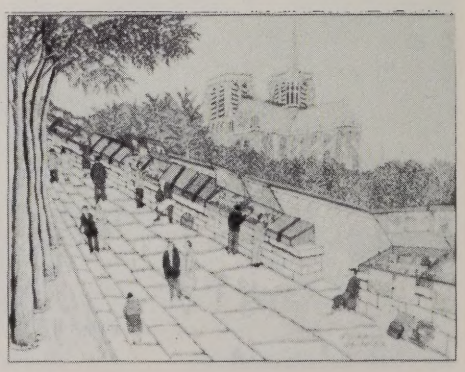

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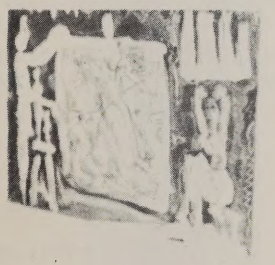

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Prints, Drawings

American, 20th Century

269 ROCKWELL, Norman (1894-1978). *Portrait of Lieutenant General Barton K. Yount*. Pencil on charcoal paper. 45.7 x 61.0 cm. Signed l/r. *N93.100.1. Arlington, VA. Dec. 3, '92.

Spanish, 20th Century

270 PICASSO, Pablo (1881-1973). *Dans L'Atelier*, 1965. Etching. Signed l/r. Edition no.: 36/50. *N93.88.1. Los Angeles, CA. Dec. 18, '92.

Sculpture

French, 15th Century

271 Unknown. *St. Tremeur*. Polychromed wood. Ht. 110.0 cm. Face damaged and left hand missing. *N93.117.1. Kergloff, France. Jul. 1, '92.

French, 17th Century

272 *Crucifix*. Polychromed wood. Ht. 50.0 cm. *N93.108.1. Chanteuges, Haute Loire, France. Aug. 11, '92.

273 *Pair of statues*. Wood, gilt. *N93.118.1. Faux la Montagne, France. Aug. 17, '92.

274 *St. Leonard*. Oak. Ht. 39.0 cm. *N93.118.4. Faux la Montagne, France. Aug. 17, '92.

272

273 *(one of a pair)*

274

Decorative Arts

275 *St. Peter*. Oak. Ht. 44.0 cm. *N93.118.3. Faux la Montagne, France. Aug. 17, '92.

276 *Virgin Mary*. Polychromed wood. Ht. 58.0 cm. *N93.107.1. Eyjeaux, Haute Vienne, France. Aug. 7, '92.

277 *Virgin and Child*. Oak. Ht. 45.0 cm. *N93.118.2. Faux la Montagne, France. Aug. 17, '92.

275

276

Clocks, Timepieces, Watches

Belgian, 18th Century

278 DAMME, J. Van and Smet, C. Tall-case clock, 1740. Mahogany and pewter. 227.0 x 40.5 x 22.5 cm. Bears the initials "J.V.D.L.B." on the dial below the arch. Recorded under No. M13947 by the Institut Royal du Patrimoine Artistique. Made in Dendermonde-Lebbeke. The arched molded crest above an arched door opening to a pewter dial with the hours in Roman numerals and the minutes in Arabic numerals, set with a copper plaque of stylized leaves and a head with a halo . *N93.95.5. Termonde, Belgium. Jul. 15, '92.

Miscellaneous Articles

French, 19th Century

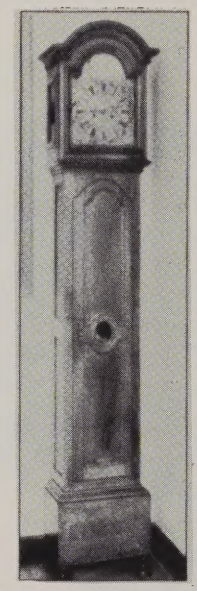
279 Glasses. Metal and glass. Ht. 13.0 cm. Three pairs of spectacles that once belonged to George Sand; may be with their cases. *N93.109.21. Nohant Vic, France. Aug. 13, '91.

277

Furniture, Accessories

Flemish, 17th Century

280 Chest, 1625. Oak. 48.0 x 88.5 x 44.5 cm. Inscribed on lid: BEGGYNHOF/V.D. Recorded under inventory No. M276959 by the Institut Royal du Patrimoine Artistique. Rectangular lid above a case fitted with wrought iron corner braces, side handles, and two rectangular locks on the front. *N93.95.6. Termonde, Belgium. Jul. 15, '92.



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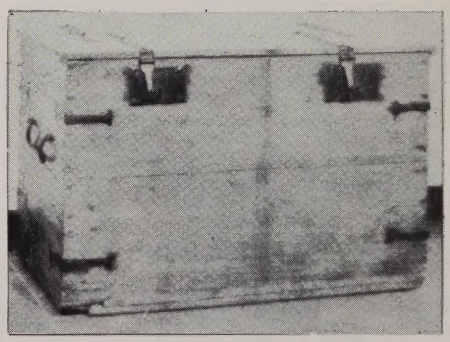

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Flemish, Century Unknown

281 Chest. Black sheet metal. 27.0 x 66.8 x 30.5 cm. Recorded under inventory No. M276961 by the Institut Royal Patrimoine Artistique. Originally used to store parish funds. Rectangular with the lid fitted on the interior with various metal fittings, the case with reinforcing bands along the edges and three on the front, fitted with large side handles and scroll form locks on the front. *N93.95.7. Termonde, Belgium. Jul. 15, '92.

Liturgical Objects

opean, 19th Century

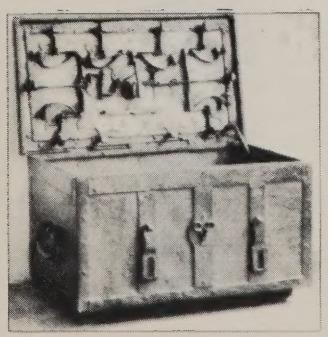
282 Cross. Bronze and silver? 10.1 x 7.1 cm. In the medieval or Gothic style. With later additions of silver rings and backing. Composed of six intersecting panels within a beaded border. *N93.121.1. New York, NY. Jun. 2, '79.

Rugs, Carpets

Persian, 19th Century

283 Heriz Rug, circa 1875. Silk. 274.3 x 365.8 cm. *N93.127.3. New York, NY. Mar. 2, '93.

284 Tabriz Prayer Rug, circa 1875. Silk. 182.9 x 144.8 cm. With a rust field with an arabesque design with urns below two hanging mosque lamps flanked by columns. N93.127.7. New York, NY. Mar. 2, '93.



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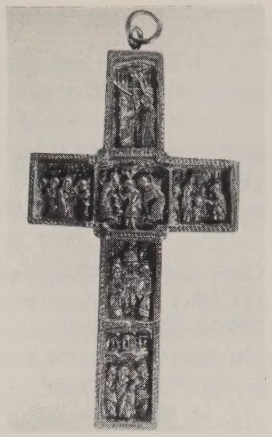


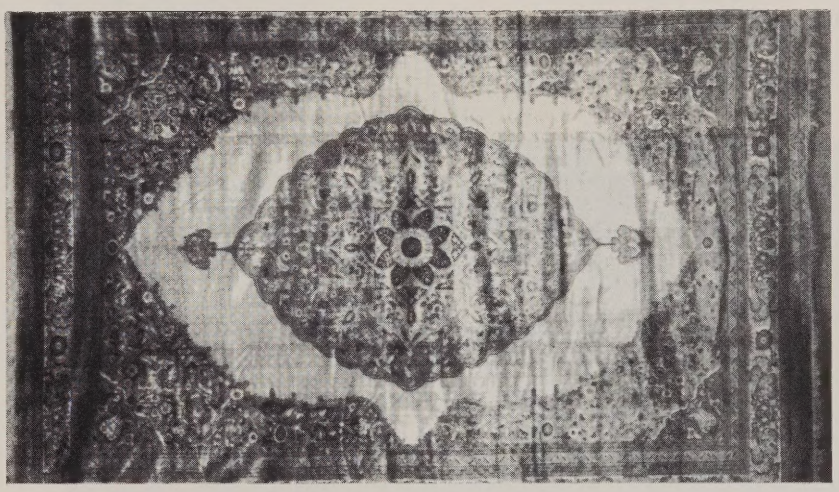
282

Persian, 20th Century

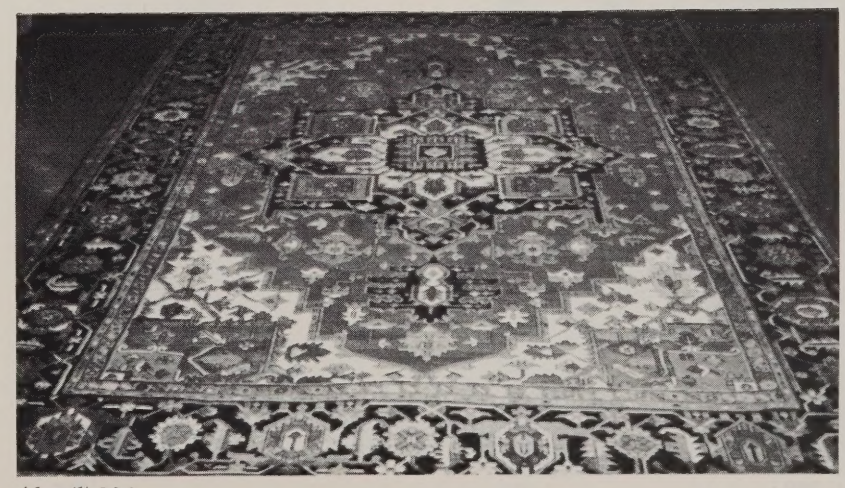
285 Kashan Rug, circa 1900. Wool. 205.8 x 137.1 cm. With midnight blue flowers and burgundy spandrels with a burgundy waterbug palmette border. N93.127.8. New York, NY. Mar. 2, '93.

286 Rug, circa 1900. Wool. 437.0 x 350.6 cm. *N93.101.1. New York, NY. Feb. 4, '93.

287 Rug, circa 1900. Wool. 457.2 x 355.6 cm. *N93.101.2. New York, NY. Feb. 4, '93. Recovered.



(detail) 283



(detail) 286

Antiquities

288 Rug, circa 1900. Wool. 431.9 x 335.3 cm. *N93.101.3. New York, NY. Feb. 4, '93. Recovered.

289 Rug, circa 1900. Wool. 447.1 x 381.0 cm. *N93.101.4. New York, NY. Feb. 4, '93.

Tapestries, Textiles

French, 17th Century

290 *Subjects Bowing Before the King*. Silk and gold thread. 289.5 x 198.1 cm. Depicting a king with a kneeling figure before him offering fealty with three standing figures behind the kneeling figure waiting to pledge fealty to the king; ground is olive green. N93.127.2. New York, NY. Mar. 2, '93.

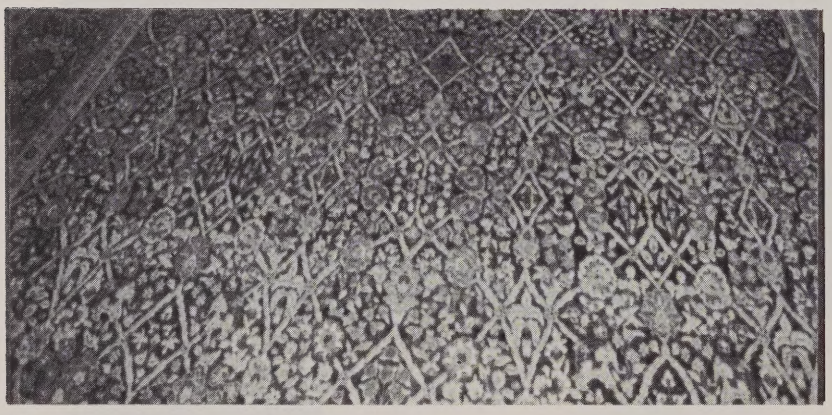
Sculpture

Egyptian, 6th Century, BC

291 *Horus*. Bronze. Ht. 16.5 cm. Late Period. *N93.112.4. Stockholm, Sweden. Jul. 14, '92.

292 *Isis*. Grey steatite. Ht. 24.3 cm. Late Period. May have inventory number E 4956. Column of hieroglyphs inscribed on the back pillar. *N93.112.2. Stockholm, Sweden. Jul. 14, '92.

293 *Isis*. Bronze. Ht. 24.3 cm. Late Period. May have inventory number MM 31008. *N93.112.3. Stockholm, Sweden. Jul. 14, '92.



(detail) 288

(detail) 289

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294 *Isis*. Ht. 15.9 cm. Late Period. *N93.112.5. Stockholm, Sweden. Jul. 14, '92.

295 *Osiris*. Bronze. Ht. 21.0 cm. Late Period. May have inventory number E 4955. May be on a base. *N93.112.1. Stockholm, Sweden. Jul. 14, '92.

296 *Osiris*. Bronze. Ht. 30.0 cm. Late Period. *N93.112.6. Stockholm, Sweden. Jul. 14, '92.

Egyptian, 7th Century, BC

297 *Seated Figure*. Bronze. Ht. 4.0 cm. May have inventory no. 306. Badly oxidized. Depicting a seated child with a sidelock on a marble base. *N93.109.26. Nohant Vic, France. Aug. 13, '91.

298 *Ushabti*. Stone. 7.0 x 2.0 cm. Foot broken. May have marble base. *N93.109.27. Nohant Vic, France. Aug. 13, '91.

Greco-Roman, 1st Century, BC

299 *Castor and Pollux*. Bronze. 4.8 x 3.0 cm. May have inventory no. 302. On a marble base. *N93.109.23. Nohant Vic, France. Aug. 13, '91.

Greek, 1st Century, BC

300 *Eros with raised arms*. Bronze. 16.0 x 6.5 cm. On a round base. *N93.109.28. Nohant Vic, France. Aug. 13, '91.

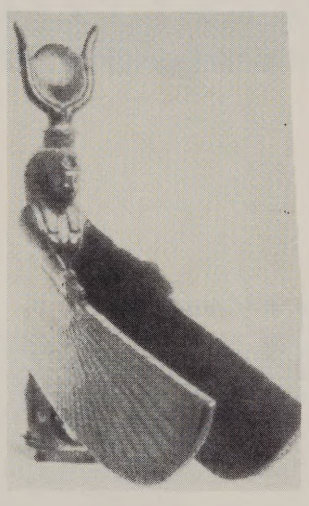
Greek, 2nd Century, BC

301 *Mercury*. Bronze. 10.5 x 3.5 cm. May have inventory no. 307. On a marble base with ends of his limbs missing. *N93.109.25. Nohant Vic, France. Aug. 13, '91.

302 *Statuette*. Bronze. 8.0 x 4.0 cm. May have inventory no. 303. Nude figure of a male god holding his regalia; on a marble base. *N93.109.24. Nohant Vic, France. Aug. 13, '91.

Greek, 4th Century, BC

303 *Female nude*. Marble. Ht. 30.5 cm. Head, right arm, left forearm missing. *N93.84.1. Chicago, IL Mar. 1, '92.



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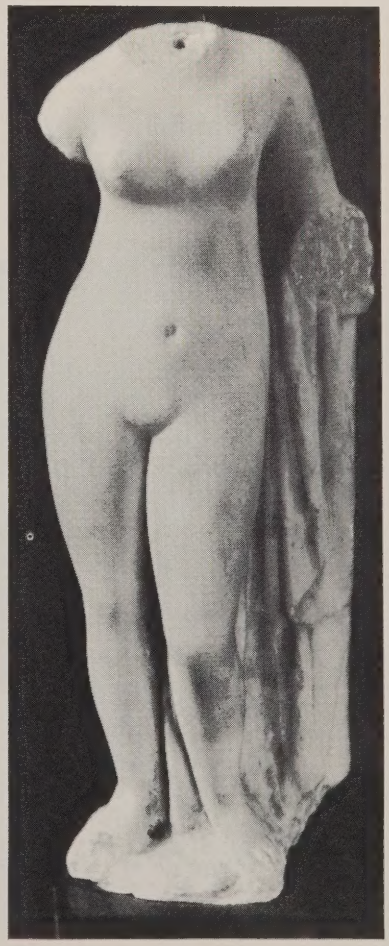

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Roman, 4th Century, BC

304 *Sarcophagus relief*, ca. 399 B.C. Marble. 50.0 x 120.0 cm. *N93.103.1. Rome, Italy. Dec. 27, '90.

Ceramics, Pottery, Porcelain

Etruscan, 6th Century, BC

305 *Chalice*. Terracotta. Diam. 16.0 Ht. 17.0 cm. Black Bucchero-Ware. Incised decoration with band of vertical lines around the cup resting on a stylized shell pattern attached to a splayed base. *N93.109.6. Nohant Vic, France. Aug. 13, '91.

Greco-Roman, 1st Century, BC

306 *Skyphos*. Terracotta. Diam. 6.0 Ht. 10.5 cm. Painted with white slip in concentric circles around body of vessel; with some chips. *N93.109.29. Nohant Vic, France. Aug. 13, '91.

305

306

Greek, 1st Century, BC

307 *Alabastron*. Terracotta. Diam. 3.5 Ht. 6.5 cm. Inventory no. 291. With design of a quadruped and a swan; found with marble objects inside. *N93.109.15. Nohant Vic, France. Aug. 13, '91.

Greek, 4th Century, BC

308 *Kantharos*. Terracotta. Diam. 15.5 Ht. 10.0 cm. *N93.109.5. Nohant Vic, France. Aug. 13, '91.

309 *Lekythos*. Terracotta. Diam. 8.5 Ht. 10.0 cm. May have inventory no. 176. *N93.109.9. Nohant Vic, France. Aug. 13, '91.

310 *Lekythos*. Terracotta. Diam. 4.0 Ht. 10.0 cm. May have inventory no. 290. Red figured. *N93.109.16. Nohant Vic, France. Aug. 13, '91.

311 *Lekythos*. Terracotta. Diam. 7.0 Ht. 16.0 cm. *N93.109.17. Nohant Vic, France. Aug. 13, '91.

Greek, 5th Century, BC

312 *Lekythos*. Terracotta. Diam. 6.5 Ht. 24.5 cm. *N93.109.18. Nohant Vic, France. Aug. 13, '91.

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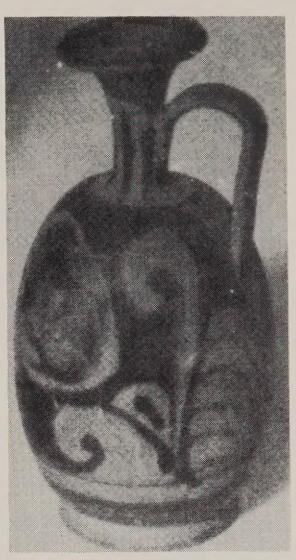

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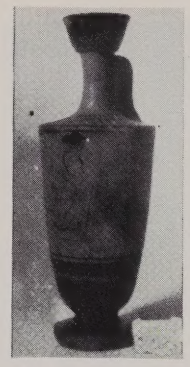

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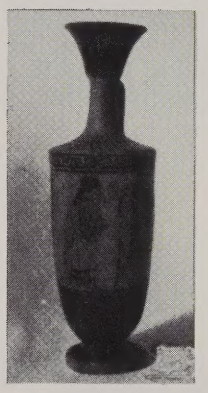

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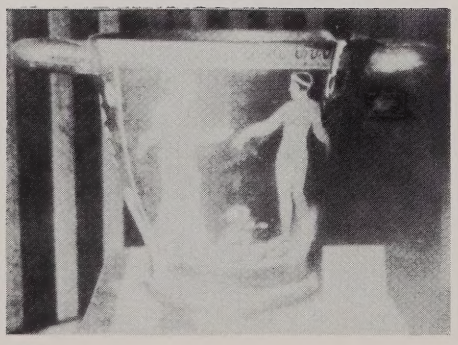


316

313 *Lekythos*. Terracotta. Diam. 6.0 Ht. 18.0 cm. *N93.109.19. Nohant Vic, France. Aug. 13, '91.

314 *Lekythos*. Terracotta. Neck broken. From Pompeii. *N93.109.20. Nohant Vic, France. Aug. 13, '91.

315 *Skyphos*. Terracotta. Diam. 16.0 Ht. 9.0 cm. Red figured. *N93.109.7. Nohant Vic, France. Aug. 13, '91.

316 *Skyphos*. Terracotta. Diam. 28.5 Ht. 17.0 cm. Handle repaired. Red figured. *N93.109.22. Nohant Vic, France. Aug. 13, '91.

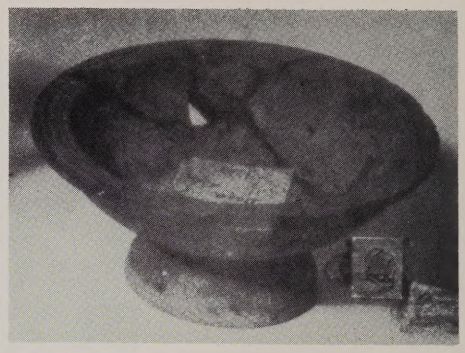
317 *Urn*. Terracotta. Originally fragmentary, now restored. From Baia. With incised design on the lip. *N93.109.8. Nohant Vic, France. Aug. 13, '91.

Greek, 6th Century, BC

318 *Female Headed Vase*. Terracotta. Diam. 9.0 Ht. 19.0 cm. Attic molded jug in the shape of a woman's head with details of hair, eyebrows, eyes and lips painted. *N93.109.12. Nohant Vic, France. Aug. 13, '91.

319 *Lekanis*. Diam. 15.0 Ht. 10.0 cm. May have inventory no. 275. With curvilinear design on lid and striped patterning on the body; red design on black background. *N93.109.10. Nohant Vic, France. Aug. 13, '91.

320 *Lekythos*. Terracotta. Diam. 8.5 Ht. 19.0 cm. Black figured. *N93.109.11. Nohant Vic, France. Aug. 13, '91.



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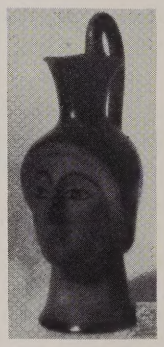

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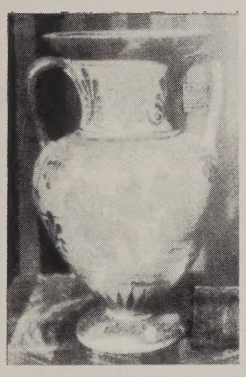

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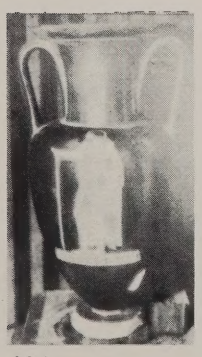

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321 *Lekythos*. Terracotta. Diam. 4.0 Ht. 10.0 cm. *N93.109.14. Nohant Vic, France. Aug. 13, '91.

322 *Situla*. Terracotta. Diam. 10.0 Ht. 16.5 cm. *N93.109.13. Nohant Vic, France. Aug. 13, '91.

Greek, 7th Century, BC

323 *Amphora*. Burnished terracotta. Diam. 12.0Ht. 19.0 cm. *N93.109.1. Nohant Vic, France. Aug. 13, '91.

324 *Amphorae, a pair*. Terracotta. Diam. 19.0 Ht. 35.0 cm. The first with a standing male figure resting on a pole; the second of two figures with a man wearing a draped cape over his arm chasing a woman. Red figured. *N93.109.4. Nohant Vic, France. Aug. 13, '91.

325 *Hydria*. Terracotta. Diam. 11.0 Ht. 24.0 cm. Depicting three figures, two women and an old man with decorative band at top. Post-fired incised decoration on black figures. *N93.109.2. Nohant Vic, France. Aug. 13, '91.

325

326

326 *Hydria*. Terracotta. Diam. 7.0 Ht. 18.5 cm. *N93.109.3. Nohant Vic, France. Aug. 13, '91.

Gold

Iranian, 5th Century, BC

327 *Rhyton*, circa 400 B.C.. Gold. Ht. 26.0 cm. Achaemenid. Of the usual form with a circular tapering cup terminating in a winged lion's head. N93.127.9. New York, NY. Mar. 2, '93.

Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Indian, 17th Century

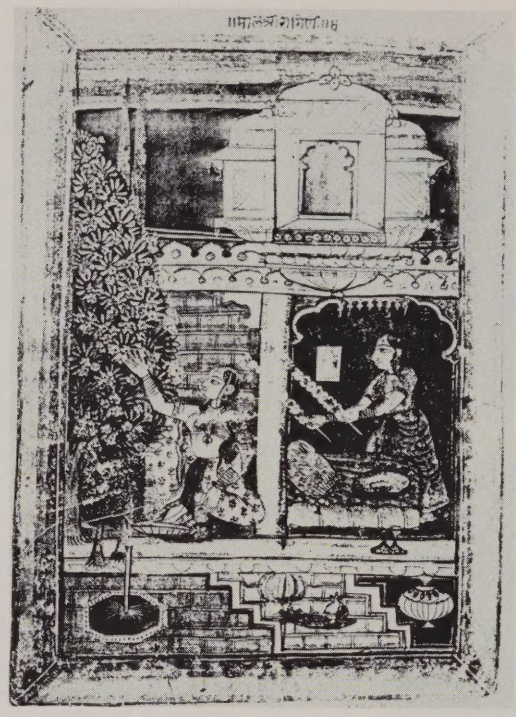
328 *Harihara*. 26.7 x 17.7 cm. From Basholi. Hindu god depicted as two joined seated figures. *N93.120.1. Los Angeles, CA. Feb. 20, '93. *Reward.*

328

329 *Malshri Ragini*, 1680. 24.1 x 16.4 cm. From Sirohi. Scene from Hindu mythology. *N93.120.6. Los Angeles, CA. Feb. 20, '93. *Reward.*

330 *Ragamala*, 1605. 21.5 x 18.3 cm. From Mewar. Appears to be a fragment with ragged edge. Scene from Hindu mythology. *N93.120.8. Los Angeles, CA. Feb. 20, '93. *Reward.*

331 *Shiva*. 21.6 x 13.9 cm. From Basholi. *N93.120.2. Los Angeles, CA. Feb, 20, '93. *Reward.*



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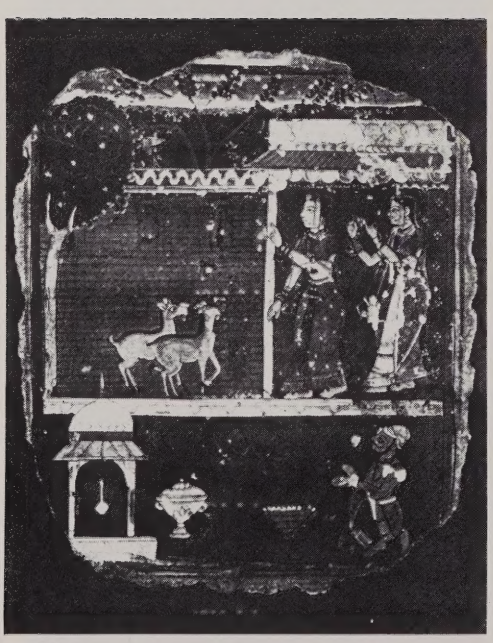

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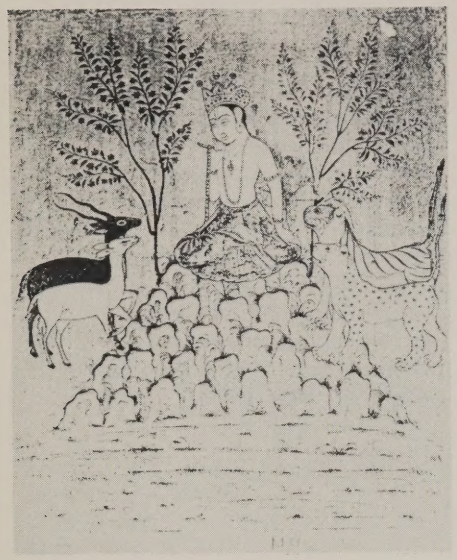

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332 *Vishnu Atop a Mountain with a Tiger, a Leopard and Deer.* From Chamba. *N93.120.7. Los Angeles, CA. Feb. 20, '93. *Reward.*

Indian, 18th Century

333 *Kamod Ragini.* 26.8 x 18.7 cm. From Mewar. A female figure from Hindu mythology. *N93.120.5. Los Angeles, CA. Feb. 20, '93. *Reward.*

334 *Krishna with Gopis.* 31.1 x 23.5 cm. From Mewar. *N93.120.4. Los Angeles, CA. Feb. 20, '93. *Reward.*

Indian, 19th Century

335 *Shiva-Parvati Being Revered.* 28.5 x 25.4 cm. From Kangra. *N93.120.3. Los Angeles, CA. Feb. 20, '93. Reward.

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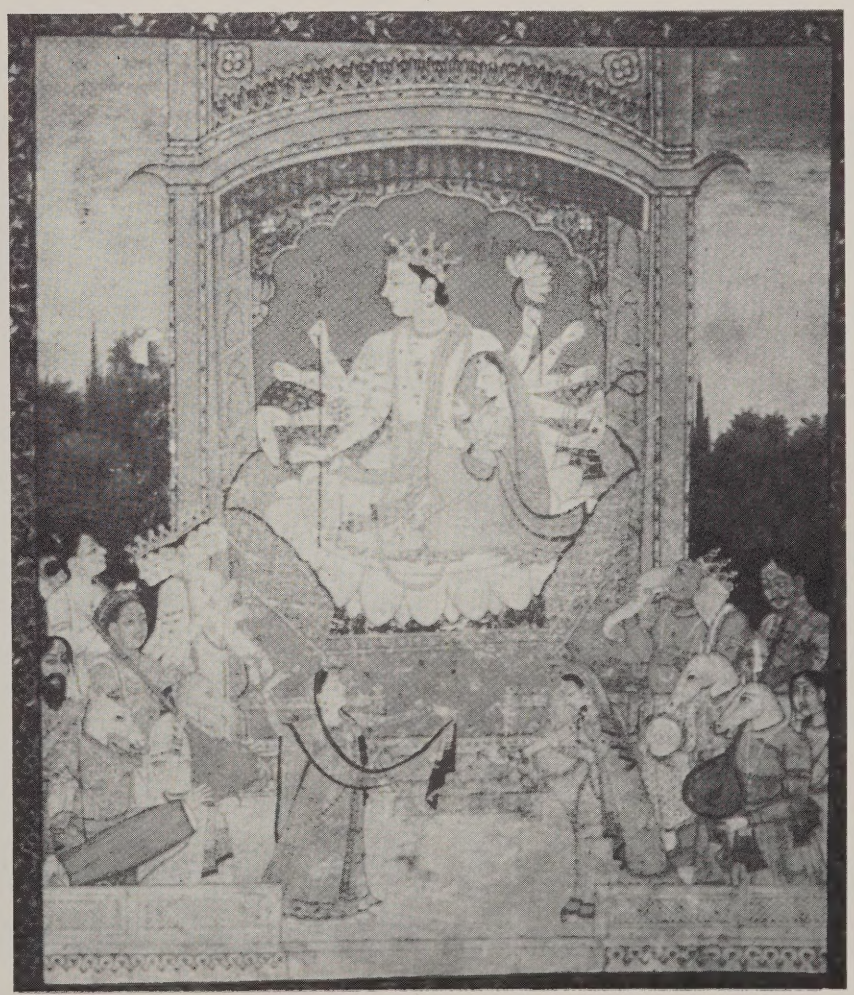


335

Islamic Art

Objects of Art

Persian, 19th Century

336 *Mirror case*, 1820. Lacquered papier-mâché. Ht. 35.5 cm. Dating from the Qajar dynasty, possibly made in Isfahan or Shiraz. The case with a removable lid decorated on the front with a portrait of Shah Fath Ali, the Qajar ruler, kneeling on a cushion and wearing an elaborate jeweled crown and a yellow robe with jewels including pearls and rubies. The interior of the lid, the sides and the back all decorated with a floral design; the interior revealing a mirror (a later replacement). N93.127.1. New York, NY. Mar. 2, '93.

Miniatures

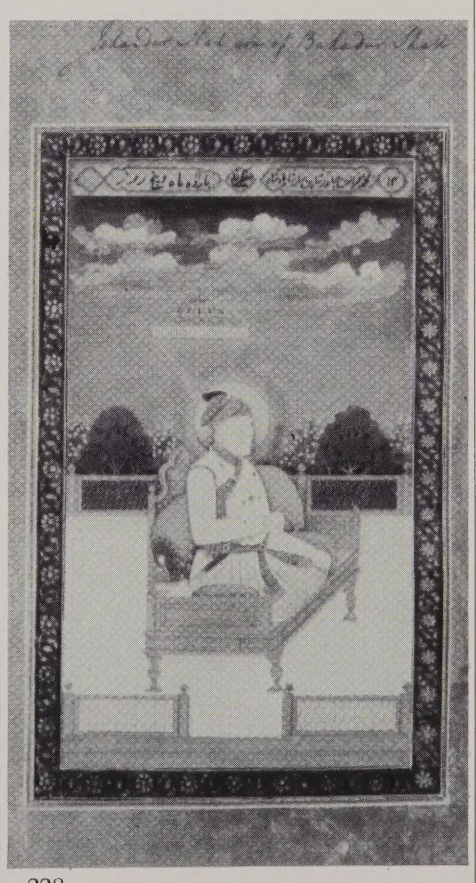
Indian, 18th Century

337 *Azim Shah*, 1780. Pigments on paper. Inscribed in English at top: Azim Shah son of Hunangzeet. Also inscribed in Turkish within cartouches and numbered with the Arabic numeral "12" in the upper right. Portrait of the Moghul emperor. *N93.127.5. New York, NY. Mar. 2, '93.

338 *Jehandar Shah*, 1780. Pigments on paper. Inscribed at top in English: Jehandar Shah son of Bahadur Shah. Also inscribed in Turkish within cartouches and numbered with the Arabic numeral "14" in the upper right. One of twelve stolen from a set of twenty. Portrait of the Moghul emperor. *N93.127.6. New York, NY. Mar. 2, '93.

339 *Sultan Baber*, 1780. Pigments on paper. Inscribed in English at top: Sultan Baber son of Omer Sheikhi Mirza. Also inscribed in Turkish within cartouches and numbered with the Arabic numeral "6" in the upper right. One of twelve miniatures of the Moghul emperors stolen from a set of twenty. Portrait of the Moghul shah. *N93.127.4. New York, NY. Mar. 2, '93.

337



338

339

Stolen Art Index

Aivazovskii, I. K. 247-250
American
  Paintings, Pastels, Mixed Media
    Works, Watercolors 218-27
  Prints, Drawings 269

Belgian
  Clocks, Timepieces, Watches 278
  Paintings, Pastels, Mixed Media
    Works, Watercolors 228-30

Czechoslovakian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 231

Damme, J. V. and C. Smet 278
Daubigny, C.-F. 236
Dine, J. 219
Dubovsky, N. 251
Dutch
  Paintings, Pastels, Mixed Media
    Works, Watercolors 232

Egyptian
  Sculpture 291-98
English
  Paintings, Pastels, Mixed Media
    Works, Watercolors 233
Etruscan
  Ceramics, Pottery, Porcelain 305
European
  Liturgical Objects 282

Feshin, N. 252
Flemish
  Furniture, Accessories 280-81
  Paintings, Pastels, Mixed Media
    Works, Watercolors 234-35
French
  Miscellaneous Articles 279
  Paintings, Pastels, Mixed Media
    Works, Watercolors 236-41
  Sculpture 271-77
  Tapestries, Textiles 290

Greco-Roman
  Ceramics, Pottery, Porcelain 306
  Sculpture 299
Greek
  Ceramics, Pottery, Porcelain
    307-26
  Sculpture 300-03

Hesse, E. 220
Hoecke, R. van den 234
Hruska, 231
Hungarian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 242

Indian
  Miniatures 337-39
  Paintings, Pastels, Mixed Media
    Works, Watercolors 328-35
Iranian
  Gold 327
Italian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 243-44

Kamenev, V. 253
Kiselev, S. 254
Konchalovski, P. P. 265
Kustodiev, B. M. 266

Laurent, S. 240

Max, P. 221
Morais, G. 246

Norwegian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 245

Orlovsky, V. D. 255

Page, W. 218
Persian
  Objects of Art 336
  Rugs, Carpets 283-89
Petroff-Wodkin, K. S. 267
Picasso, P. 270
Polenov, V. D. 256-57
Portuguese
  Paintings, Pastels, Mixed Media
    Works, Watercolors 246

Rimbert, R. 241
Rockwell, N. 269
Roman
  Sculpture 304
Russian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 247-67

Savrasov, A. K. 258
Scuris, S. 222
Sohlberg, H. O. 245
Spanish
  Paintings, Pastels, Mixed Media
    Works, Watercolors 268
  Prints, Drawings 270
Stagg, S. 223-26
Svertschkoff, N. G. 259
Svetoslavsky, S. J. 260-61
Szasz, A. 242

Treccani, E. 244

Utterback, R. 227

Vasnechov, A. M. 262
Vivancos, M. G. 268
Voisilyev, F. A. 263

Zarubin, V. 264

Missing Art Index

American
  Paintings, Pastels, Mixed Media
    Works, Watercolors 5-7
  Prints, Drawings 26

Brauner, V. 20-22

Chilean
  Paintings, Pastels, Mixed Media
    Works, Watercolors 8-10
Chinese
  Ceramics 33

Dutch
  Paintings, Pastels, Mixed Media
    Works, Watercolors 11

English
  Furniture, Accessories 29-30
Ernst, M. 17-19

Frances, E. 23-25
French
  Glass 31
  Paintings, Pastels, Mixed Media
    Works, Watercolors 12-16
  Prints, Drawings 27-28
  Tapestries, Textiles 32

German
  Paintings, Pastels, Mixed Media
    Works, Watercolors 17-19

Hofmann, H. 5

Kleitsch, J. 6

Lalique, R. 31
Lataster, G. 11
Le Prince, J. A. 32
Leger, F. 13, 28

Matta-Echauren, R. A. 8-10
McKnight, T. F. 26

Renoir, P. 27
Resnick, M. 7
Rumanian
  Paintings, Pastels, Mixed Media
    Works, Watercolors 20-22

Sidaner, H. Le 12
Spanish
  Paintings, Pastels, Mixed Media
    Works, Watercolors 23-25

Venard, C. 14-16

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With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

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